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## NEW WALL PAPER PATTERNS.

LARGE proportion of the new wall paper patterns incline to brightness, warmth and cheerfulness of tone. City residents were formerly ready to leave everything else but the selection of wall paper to the decorator, so far as adornment falls within his province, but they have generally learnt that a paper which may be charming by its richness and play of color or by its subdued tones when seen in a small piece, may have a very different effect in its intended position, regard being had to the many considerations which enter into consideration, prominent among which is the furnishing. Experts nevertheless are always ready to consult the tastes or likings of their customers, and gratifying these whilst yet they are bent on securing good artistic effects. If furniture be highly decorative a simple pattern of wall paper is desirable. Should the upholstery be in rich colors, the wall hues should be proportionately subdued, though in the frieze and ceiling bands, as well as in centre and border moldings, bright colors may be caught up.

For drawing-rooms and libraries we find a wall paper in English gothic style of the decorated period, showing blocks of embossed gold, alternating with medallions on a drab ground, the interspaces having tall golden lilies and sprays of olive shaded roses and butterflies; the frieze is divided into three parts and illustrates in color the fable of the stork and the fox in browns and dark red, with an outlining of white and black and gold.

A drawing-room paper has a gold embossed ground covered

with shaded white flowers and pinkish buds and graceful vines trailing over a trellis of pink and gold. A light drab ground has golden lilies and curving leaves drifting over it. The frieze has a sage ground, with flowers in warm brown shades; arabesques and scrolls and leafage cover the gold and drab ground of the dado. Ashes of roses ground is blocked in gold and white, and gold with flamboyant traceries in relief.

For halls, landscape designs appear on imitative crepe cloth drapery. Another style for halls is chiefly remarkable for its ground—pomegranite red with figures in olive outlined in gold.

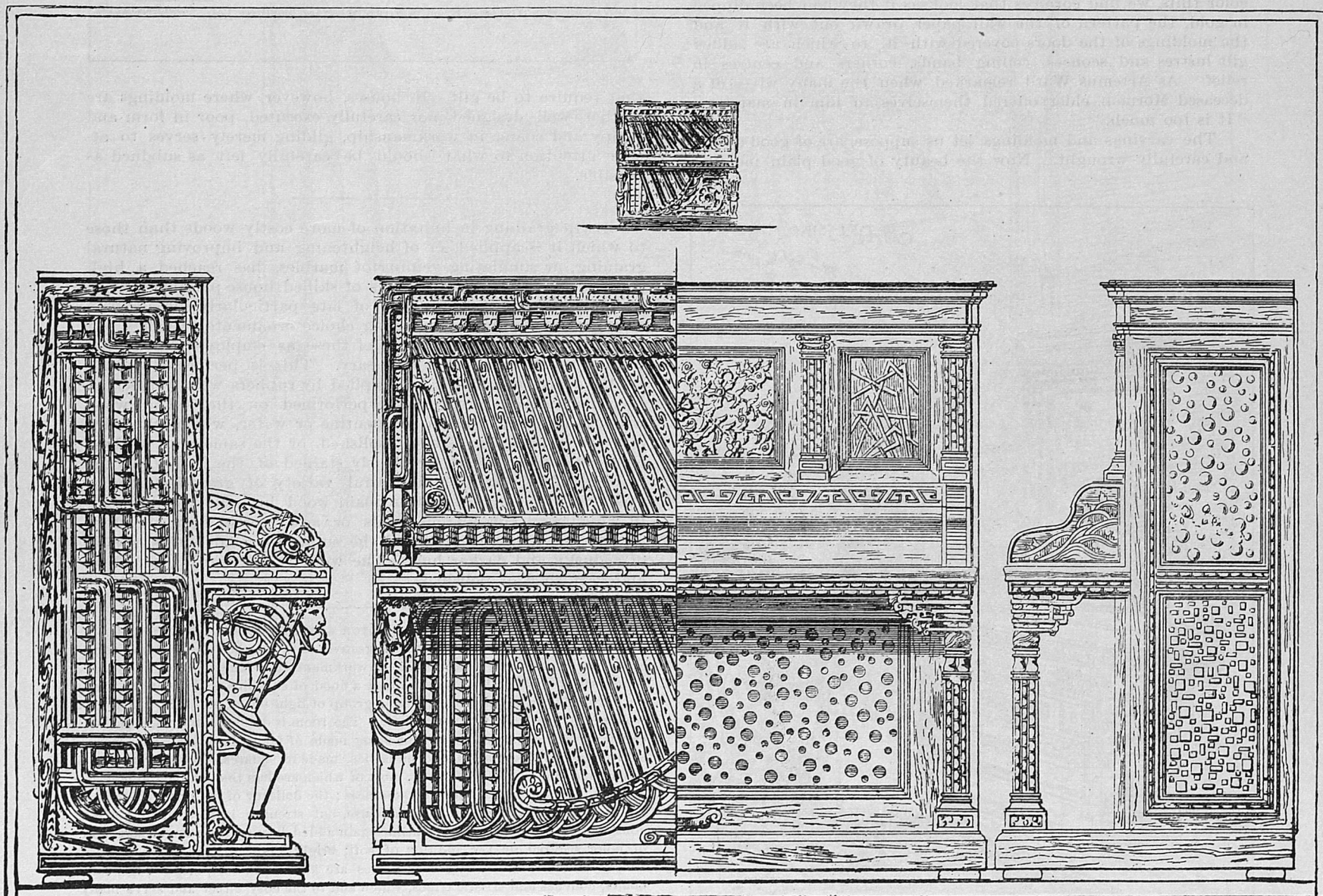
For chambers and dressing rooms there are satined papers, having ivory tinted grounds, across which drift graceful vines of morning glories, pink, purple and blue; here and there a cluster of crumpled pinks mingle with pale hare bells and nodding columbine. Bright cherry paper, with scenes from Æsop's fables and the like, are prepared for nurseries, one red, the other silver bronze. An old English tapestry pattern, on gold ground, is flecked with jet.

An excellent design is the honeysuckle pattern, in subdued yet natural hues, very pretty for delicately furnished chambers. Two Florentine tapestry designs are of fruit leaves and grasses, chiefly in olive greens and browns, with peculiar effects in blue, and the merest suggestions of warmer coloring.

A striking combination of conventional and Japanese effects is in olive browns and greens on a gold ground, which is also presented in pink, silver and gilt, with a very realistic satin finish. We may also refer to a French chintz pattern, whose pale and fresh blush roses seem to bloom as if in life.

We must notice a frieze imitative of a looped curtain of French gray, with a slight tint of red. It has running borders of the vine, the stem brown, portions of foliage dark green, lighter portions yellow. Rods from which the curtains is supposed to be suspended are painted to represent bamboo. The ground of the wall paper, which bears ornamental figures of parti-colored hues, is in sea green.

ADMIRATION of decorative work is no obstacle to critical comparisons. Individual faults or excellencies in each branch of art are always reducible to common causes, and it is by defining and analyzing these that art makes progress.



STUDIES FOR UPRIGHT PIANOS, BY RAPHAEL GUASTAVINO.